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The form *bād* occurs in Lloyd's type of careless, rapid English; and the substitution of *d* for *t* in "but" is, moreover, common in the speech of illiterate natives of Yorkshire. I am inclined to think, however, that the *d* in *bād* is a printer's error.

It may be worth while to explain what Lloyd means by saying, in *Northern English*, § 92, that Northern English *o:* and *ə* are both "more decidedly half-open than German short *o*." In his classification of the vowels, Lloyd treats *o:* and *ə* as half-open; hence when he affirms that the *o:* and *ə* of Northern England are more decidedly half-open than German short *o*, he means merely that they are more decidedly *open* than German short *o*. It is not surprising that Western³ finds Lloyd's statement unintelligible, especially as Lloyd⁴ appears to make the mistake of identifying Northern English *o:* with the vowel in French "tort."

WILLIAM A. READ.

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That time of year thou mayst in me behold
When yellow leaves, or none or few, do hang
Upon those boughs that shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.

In me thou see'st the twilight of such day
As after sunset fadeth in the west;
Which by and by black night doth take away,
Death's second self, that seals up all in rest.

In me thou see'st the glowing of such fire,
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire,
Consumed with that which it was nourish'd by.

This thou perceivest, which makes thy love more strong,
To love that well which thou must leave ere long.

H. M. BELDEN.

University of Missouri.

Obituary.

JOHN ERNST MATZKE.

In the death of Professor John E. Matzke, which occurred suddenly in the City of Mexico, September 18, 1910, American Romance scholarship has lost one of its leading representatives. Born in Breslau, Germany, October 20, 1862, he received his collegiate education at Hope College, and, having passed in 1888 his examinations for the doctorate at the Johns Hopkins, was successively professor in Bowdoin College and the University of Indiana and associate in the Johns Hopkins faculty, before assuming in 1893 the headship of the department of Romance Languages in Stanford University, where he remained for the seventeen years that have since elapsed. The forty-six books, journal articles, and reviews that have appeared over his signature in the twenty-four years since he began to write bear testimony, by the notable evenness of their distribution through the time of his scholarly activity, to the steadiness and constancy of his investigations, while their ever-increasing grasp and penetration manifested that he would still have had before him his period of greatest maturity and productiveness. As the editor of text-books in French and Spanish, by his work in modern French literature, and particularly by his editions

ON THE FORM OF THE SONNET.

To the Editor of *Mod. Lang. Notes*.

SIR:—The table of rime combinations in the English sonnet published by Mr. L. T. Weeks in the June number of *Modern Language Notes* leaves something to be desired in point of clarity. In his explanation of the table Mr. Weeks says (p. 176): "Where any of the octave rimes, A, B, C, or D, are carried over from the octave into the sestet, they are still printed in capitals, this being always the sign of an octave rime." Applying this rule to Spenser's *Amoretti*, we have, as the formula for 87 out of 88 of the series, *ABAB BCBC-CeCeff*. Yet in the table this combination does not appear at all! Instead we have *ABAB BCBC-efe egg*, which does not at all represent the real rime-relation of the Spenserian sonnet.

And the trouble is much deeper than a mere confusion of rime-symbols. The Elizabethan sonnet does not consist of an octave and a sestet, but of three quatrains and a couplet. This is its prevailing structure in thought as well as in rime. Sidney affords the connecting link between the Italian and Elizabethan forms, with his *abbaabba cded ee* frequently divided in thought *both* after the octave and before the couplet. The typical Shaksperian structure, in which the division into octave and sestet has no meaning at all, is shown in Sonnet LXXIII.

³ *Op. cit.*, § 10.

⁴ *Northern English*², § 92.

and studies in Old French literature and by his researches in the field of French historical grammar, he has contributed in no small measure to the advance of Romance teaching and scholarship in the United States. To the accompanying bibliography of his published work there will still remain to be added an article on Sir Beves of Hamtoun which will shortly appear in *Modern Philology*; another on the Roman du Châtelain de Couci and Fauchet's Chronique, ready for the proposed volume of studies in honor of A. Marshall Elliott; still another on The Legend of the Eaten Heart; a critical edition of the Châtelain de Couci, so nearly completed that its publication is assured; and perhaps some other studies far enough advanced to render their appearance probable.

Professor Matzke will be sorely missed, and his place can not easily be filled, but his personality and his varied activities have left an impression upon the scholarship of the country which assures the permanence of his influence.

- Review of Sachs' *Geschlechtswechsel im Französischen*. *MLN.* II (1887), 167-168.
- Modern Picard *bieu* from *bellum*. *MLN.* IV (1889), 8-11.
- Review of Wölflin's *Ueber die Latinität der Perigrinatio ad loca sancta*. *MLN.* IV (1889), 218-219.
- Review of Schele de Vere's edition of Molière's *Bourgeois Gentilhomme*. *MLN.* IV (1889), 248-249.
- Review of Haas' *Zur Geschichte des l vor folgendem Consonanten*. *MLN.* IV (1889), 249-251.
- Review of Waldner's *Quellen des parasitischen i*, and of Sabersky's *Parasitische i*. *MLN.* V (1890), 50-53.
- Review of Jespersen's *Articulation of Speech Sounds*. *MLN.* V (1890), 86-87.
- Dialektische Eigentümlichkeiten in der Entwicklung des mouillierten l im Altfranzösischen*. *PMLA.* V (1890), 52-108; also separately, Paris, Welter, 1890. 57 pp. (Johns Hopkins dissertation).
- The Development of *el* into *l'* in the Romance Languages. *MLN.* V (1890), 177-179.
- Edition of Hugo's *Hernani*. Boston, Heath, 1891. xxvii, 201 pp.
- The Historical *Hernani*. *MLN.* VI (1891), 37-41.
- A Study of the Versification and Rimes of Hugo's *Hernani*. *MLN.* VI (1891), 168-171.
- Some Remarks on the Development of *et* in the Romance Languages. *MLN.* VI (1891), 136-139.
- I* in French *lieu* = Latin *locum*. *MLN.* VII (1892), 65-69.
- Review of Rousselot's *La méthode graphique*, and of Koschwitz's *La phonétique expérimentale*. *MLN.* VII (1892), 146-149.
- On the Sources of the Italian and English Idioms meaning 'To take Time by the Forelock.' *PMLA.* VIII (1893), 303-334.
- Review of Schwan's *Grammatik des Altfranzösischen*. *MLN.* IX (1894), 103-110.
- Diez Memorial. *MLN.* IX (1894), 192.
- On the Pronunciation of the French Nasal Vowels, *in, ain, ein* in the XVI and XVII Centuries. *PMLA.* IX (1894), 451-461.
- Review of Garner's edition of Hugo's *Ruy Blas*. *MLN.* X (1895), 140-143.
- Ueber die Aussprache des altfranzösischen *ue* von lateinischem *o*. *ZRP.* XX (1896), 1-14.
- Edition of Tamayo y Baus' *Un Drama Nuevo*. New York, Jenkins, 1897. iv, 107 pp.
- First Spanish Readings*. Boston, Heath, 1897. iv, 219 pp.
- A Primer of French Pronunciation*. New York, Holt, 1897. vi, 73 pp. 3d edition, revised, 1905. xi, 104 pp.
- The Question of Free and Checked Vowels in Gallic Popular Latin. *PMLA.* XIII (1898), 1-41.
- The Unity of Place in the Cid. *MLN.* XIII (1898), 197-205.
- Spanish Readings. *MLN.* XIII (1898), 391-392.
- Edition of *Lois de Guillaume le Conquérant*. Paris, Picard, 1899. liv, 32 pp.
- The Sources of Corneille's Tragedy *La Mort de Pompée*. *MLN.* XV (1900), 142-152.
- The Anglo-Norman Poet Simund de Freine. *TAPhA.* XXXIII (1902), xc.
- Review of Thomas' *Mélanges d'étymologie française*. *MLN.* XVII (1902), 187-190.
- Review of Meyer-Lübke's *Einführung in das Studium der romanischen Sprachwissenschaft*. *MLN.* XVII (1902), 259-262.
- Contributions to the History of the Legend of Saint George. *PMLA.* XVII (1902), 464-535; XVIII (1903), 99-171.
- Edition of Corneille's *Cinna*. Boston, Heath, 1903. xvi, 128 pp.
- Corneille's *Cinna*. *MLN.* XVIII (1903), 217-218.
- Edition of Corneille's *Horace*. Boston, Heath, 1904. xx, 144 pp.
- A Neglected Source of Corneille's *Horace*. *MPh.* I (1904), 345-354.
- The Legend of Saint George; its Development into a Roman d'Aventure. *PMLA.* XIX (1904), 449-478.
- Some Examples of French as spoken by Englishmen in Old French Literature. *MPh.* III (1905), 47-60.
- The History of *ai* and *ei* in French before the Dental, Labial, and Palatal Nasals. *PMLA.* XXI (1906), 637-686.
- Edition of Molière's *Le Tartuffe*. New York, Holt, 1906. xxvii, 169 pp.
- The Source and Composition of Ille and Galeron. *MPh.* IV (1907), 471-488.
- The Lay of Eliduc and the Legend of the Husband with Two Wives. *MPh.* V (1907), 211-239.
- On the History of Palatal *n* in French with Special Reference to *o* and Open *e*. *PMLA.* XXIV (1909), 476-493.
- Edition of *Les œuvres de Simund de Freine*. Paris, 1909 (*SATF.*), vi, 187 pp.
- Review of Luquiens' *Introduction to Old French Phonology and Morphology*. *JEGPh.* IX (1910), 107-112.